



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

unusual in the modern mural and which yet maintains the general impression of flatness suitable for a wall decoration. The largest panel, "Hospitality," eight by nine feet, is a conventional rendering of welcoming figures. "Music" and "Books," both about six by eight feet, also give symbolical representations of their subjects.

PAST EXHIBITIONS

ONE hundred and sixteen rare examples of Chinese and Japanese brocades were on exhibition in galleries 46 and 47 from March 23 to April 28. Many of these beautiful textiles, which date from the fifteenth to the nineteenth centuries, were used for "kesa" or priests' robes. They show intricate patterns of conventionalized flowers, dragons, swastikas and symbols of many kinds, mostly in gold on rich grounds of various colors. An interesting illustration showing students of design at work in a gallery hung with these brocades will be found on page 73.

On April 6 eighteen paintings by a young New York artist, Randall Davey, were installed in gallery 52. Mr. Davey was a pupil of Robert Henri and also studied in Holland and Spain. He has exhibited in eastern cities, but never before in Chicago. This year the Second Hallgarten Prize, in the National Academy of Design, New York, was awarded him. His subjects comprised portraits, landscapes and still-life, of which the painting "Flowers" was purchased by the Friends of American Art. Mr. Davey, like George Bellows, is one of the most "modern" of the younger American painters, and his work shows promise of no small future accomplishment.

During the same period as the architectural exhibition, the Art Students' League held its annual exhibition, which consisted this year of about eighty pictures, mostly oil paintings. They were noticeably more radical in color schemes than heretofore. Of the W. O. Goodman prizes, the first was awarded to Frederic Grant for a group of oil paintings; the second to Irving Kraut for "Blue hills." The first Claire Stader Memorial prize for water color was awarded to Elizabeth F. Gibson for a group of water colors; the second Stader prize to Lance Hart for "Spring on the hill." Mr. Hart was also given Honorable Mention for the oil painting "The night window." Prize pictures in this exhibition are reproduced on page 70 of this BULLETIN.

The drawings by old masters, chiefly of the sixteenth and seventeenth centuries, lent by Mr. Du Puy of Pittsburgh have just been removed from corridor 54. Visitors to the Art Institute have had a rare opportunity to see original drawings by some of the most famous painters of the world, such as Andrea del Sarto, Murillo, Raphael, Rembrandt, Van Dyck, and Leonardo da Vinci.

THE ARCHITECTURAL EXHIBITION

THE twenty-eighth annual exhibition of the Chicago Architectural Club occupied the south galleries from April 8 to April 28. The Club, which is composed for the most part of the draughtsmen and the younger members of the profession, is given the active assistance of the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Institute in its annual exhibition. The contributions come from all parts of the country, and special effort is made to pick the best exhibits from the eastern exhibitions. Besides the architectural

her children, Painting and Sculpture.

Beside its interest and incidental beauty, the exhibition this year was truly valuable in that it was representative enough to reflect correctly the condition of architec-



THE COFFEE HOUSE—BY ALSON SKINNER CLARK
PRESENTED BY MR. AND MRS. ALSON E. CLARK, 1915

drawings, there are mural decorations, sculpture, mosaics, etc., all more or less intimately connected with architecture and furnishing a feeble echo of the day when Architecture, the mother of the arts, encircled in her arms

ture as a fine art in the United States today. It showed us, first of all, that we are still in the period of eclecticism, which has obtained since the World's Fair. It showed also a progressive improvement in the technical ability of the architect, and

if it did not show any very marked progress toward a more American expression in architecture, it did not on the other hand show any indication of an increased subservience to European models. In fact, the general effect of the exhibition was that of a healthy and refreshing architectural growth. To illustrate the present tendency toward eclecticism, it might be of interest to enumerate the different architectural styles under which could be classed the principal exhibits: Classic 10, Gothic 16, Romanesque 4, Italian Renaissance 8, French Renaissance 5, English Renaissance 8, Spanish 1, Colonial and Georgian 8, Chinese 1, and the "Western Style," or as we sometimes call it, the "Chicago School," 28.

The increased attendance over previous years not only speaks well for the excellence of the exhibition but is indicative of an increased interest in architecture, which will surely be reflected in the better buildings of the future. T. E. T.

FRIENDS OF AMERICAN ART

THE Friends of American Art are now soliciting subscriptions for the second five year series, but as yet have not entered actively upon the work of securing new members. It is earnestly hoped that those who have given their support to the society in the past will continue their contributions in the future. In this connection we quote Mr. Macbeth of New York, who has done so very much to encourage and foster American art and artists. In the last number of Art Notes he says:

"Art circles in Chicago are much exercised just now over the fact that the five year period for which Friends

of American Art promised annual contributions is about to expire. To renew or not to renew is the question of interest. It is known that some members will not wish to continue, but it would be greatly to be deplored if there should be a falling off in numbers that would not be offset by the entrance of new members. The splendid work done in the enrichment of the Art Institute collection of pictures during the past five years shows an achievement of which the citizens should be very proud. To halt this good work would be an unfortunate blow to the prestige already gained. It would not be at all like Chicago to permit it."

Since their organization five years ago the Friends of American Art have presented to the Art Institute fifty-eight paintings and four pieces of sculpture. They occupy at present Gallery 50 and adjacent corridors and make a very impressive appearance. The most recent purchases are reproduced in this BULLETIN: a head in marble, "My wife, Eleanor," by Chester Beach, reported last month, and "Portrait of Thomas William Vawdry" by John Singleton Copley.

The acquisition of the Copley portrait is especially desirable, for the collection has been built up largely of contemporary works, having only one early painting, the portrait of General Dearborn by Stuart. It is to be hoped that eventually the collection will acquire examples representative of the various stages in our progress, so that the general development of American art might be illustrated. There is therefore a sufficiently large field of work for the Friends to justify the enthusiastic renewal of their efforts.